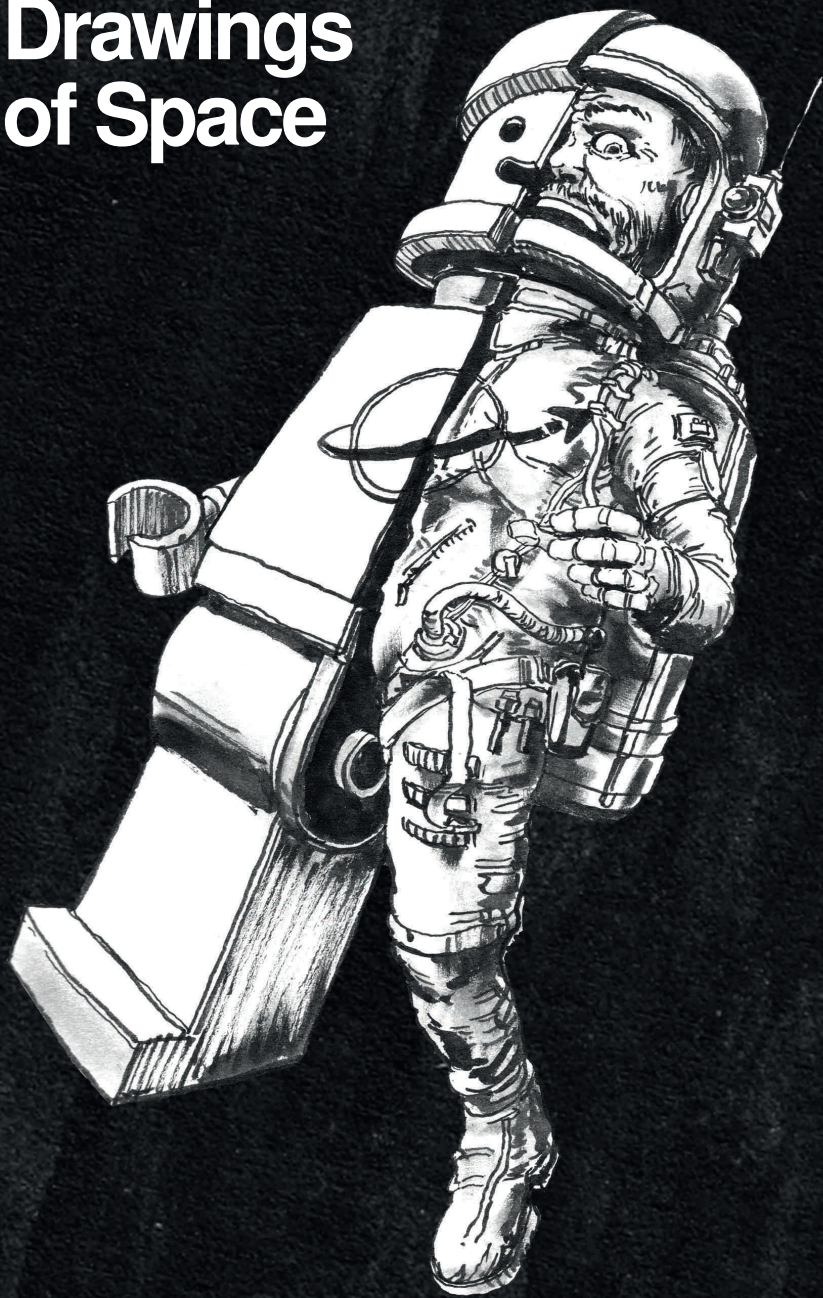


Drawings of Space



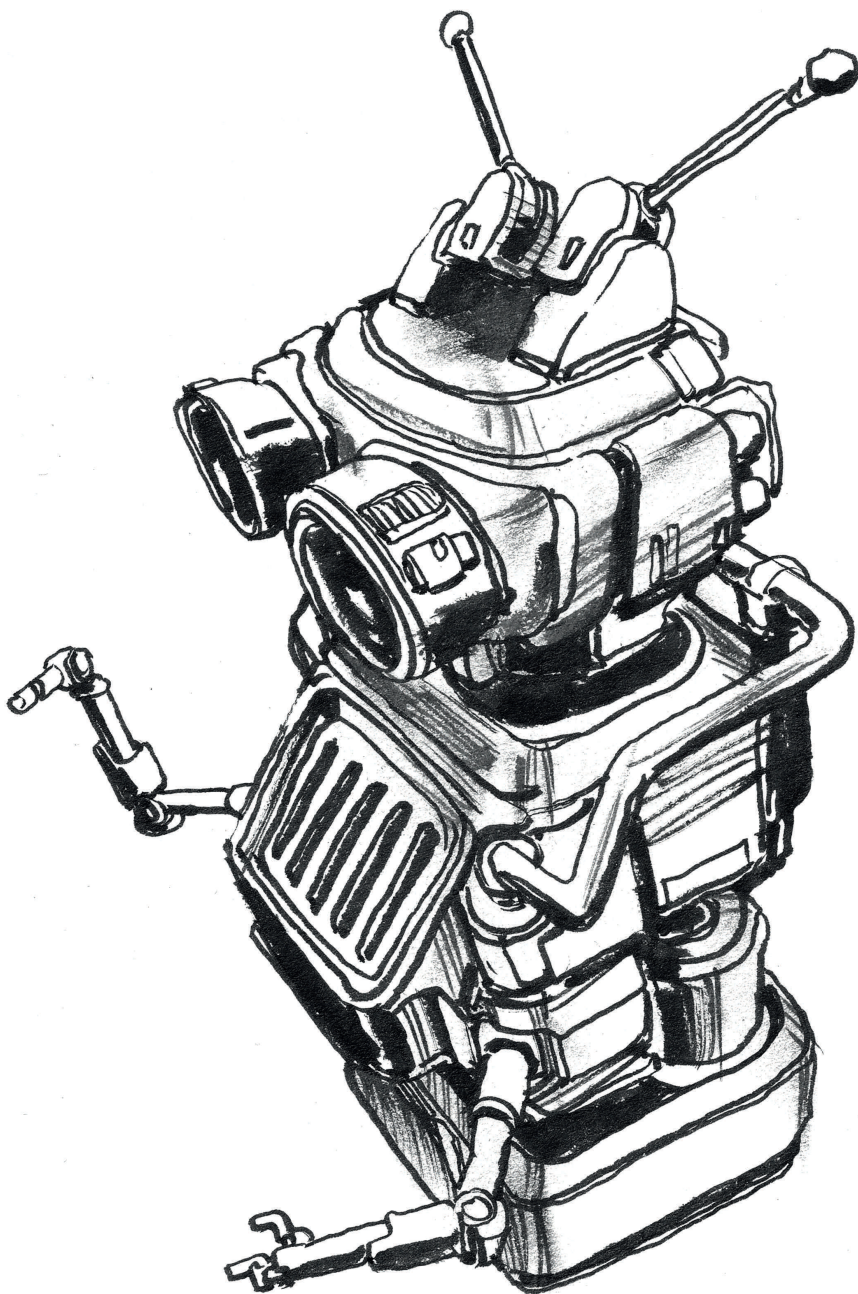
These drawings are inspired by a range of toys released by a Danish company between 1978 and 1987. Each of these sets of plastic pieces can be assembled into a suggested model, or reassembled to create something new; every element is compatible with the rest of the building system, and remains so today.

The *Space* range exemplified this principle. While the spaceships and rovers depicted on the front of each box are themselves appealing, it is the possibilities afforded by their component parts that spark the imagination. Certain elements suggest a purpose—a radar dish, an antenna, a wing—but are not so specific as to be confined only to these roles. A child could repurpose the radar dish as a wheel, an eye, or an umbrella.

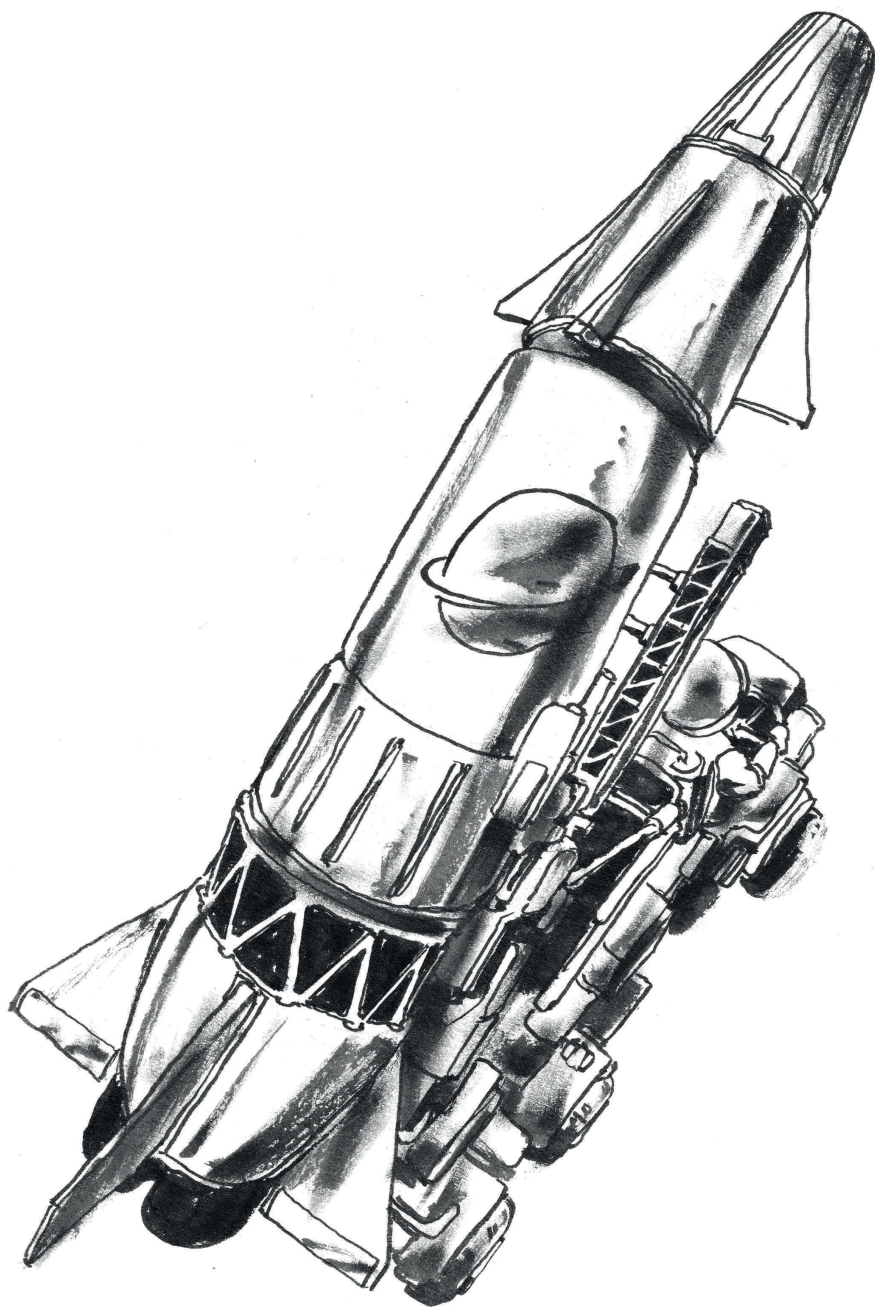
Over the years, the library of elements has grown tremendously, now featuring many more specialised pieces—with unique connection styles, complex curves, and a varied, more gradated colour palette. While the uniqueness of new pieces is an exciting selling point, it limits their usefulness as generic building blocks. A huge purple dragon wing looks spectacular, but is difficult to imagine as anything else. Within the MOC (My Own Creation) community, such a piece successfully repurposed—say, not as a wing, but as a sail—is praised as "Nice Part Usage". However, it must be said that "NPU" is by its nature contrarian: running against the piece's intended purpose. In most cases, after a set is broken down and mixed into a child's building box, an idiosyncratic piece is unlikely to be used again.

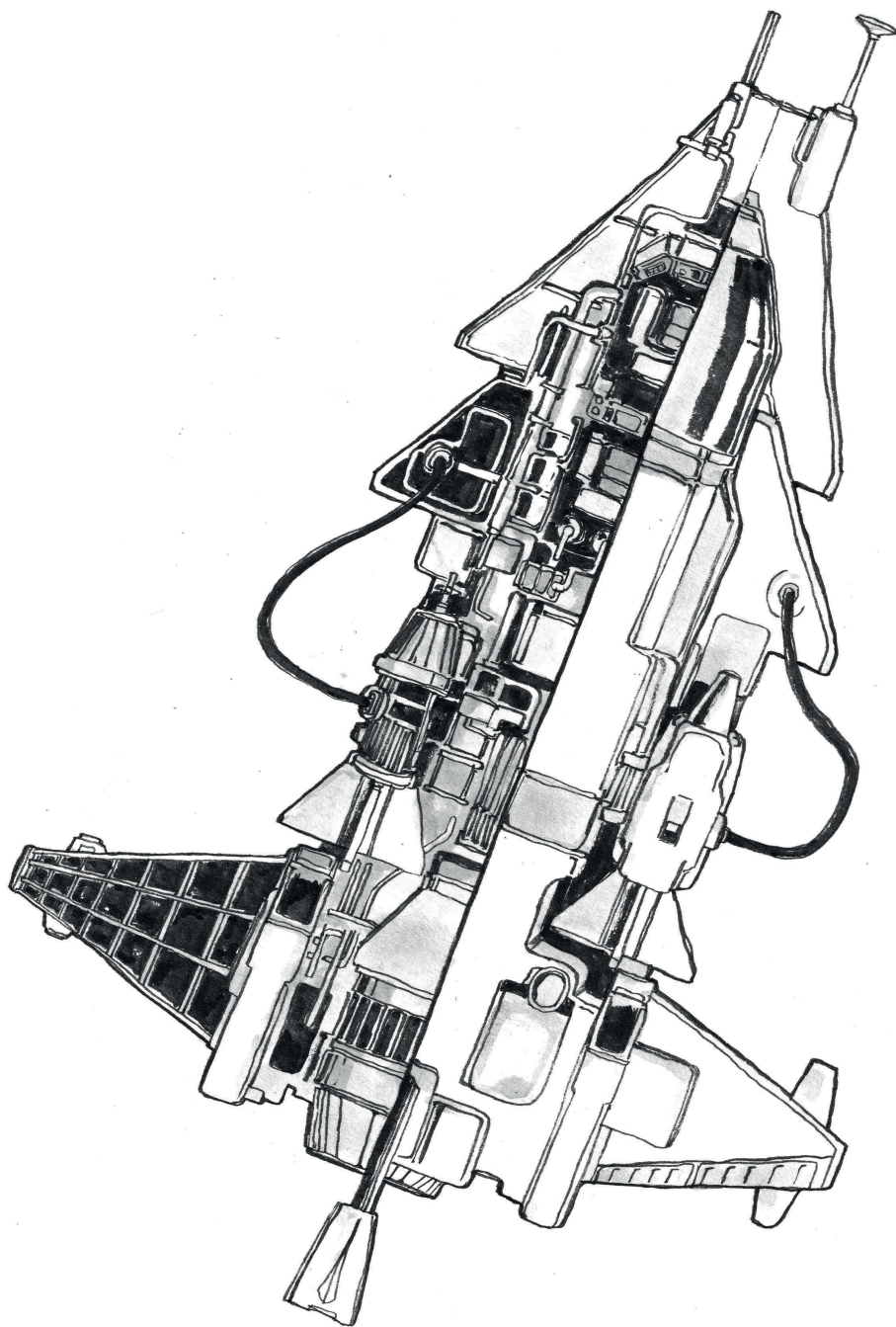
Hyperspecificity is seen not just in the individual elements, but across the sets themselves, which are increasingly marketed as ornaments for display: flowers, footballers, and franchised characters. Concerned only with accuracy, these models provide haphazard, uninspiring part selections. They are jigsaw puzzles with piece-by-piece instructions. Many of these sets are labelled "18+"—not because they are challenging to put together, but because they are not meant to be taken apart.

This is true of everything we own. Manufacturers and consumers are in agreement: we don't want to fix things, we want to replace things. We like buttons and displays in moulded housings; we like rubberised grips; we like the seams glued shut. Products are more desirable if they look to have materialised from thin air; exposed nuts and bolts are unsightly. This is denial through design. If we are to survive long enough to make it off our planet, our products must acknowledge its finite resources, and the reality that things wear, break, and run out. *Space* offers an optimistic view of the future which celebrates repair and reuse.

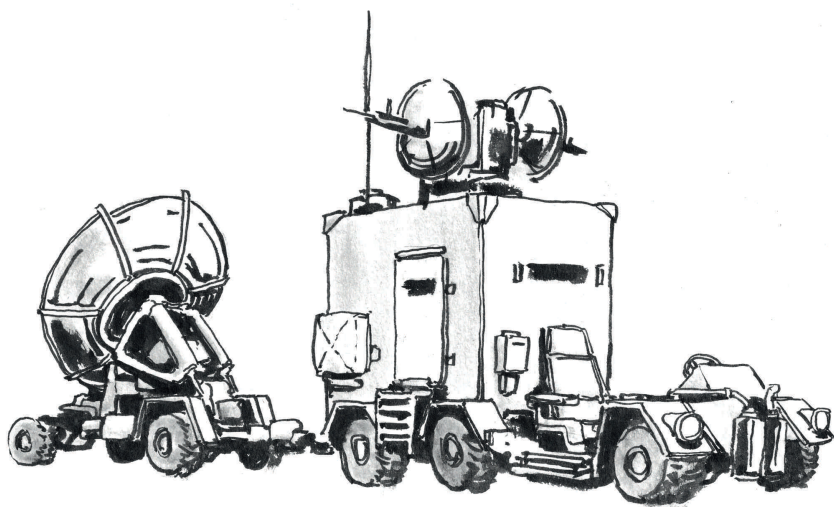
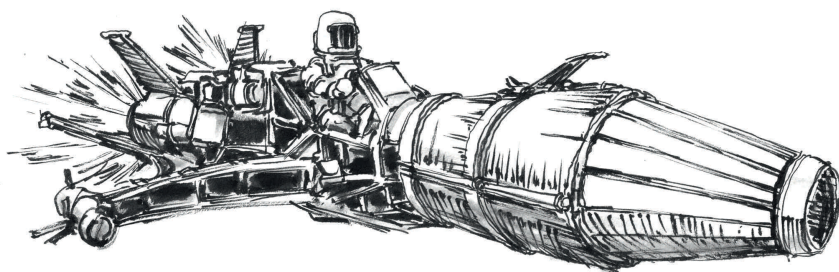
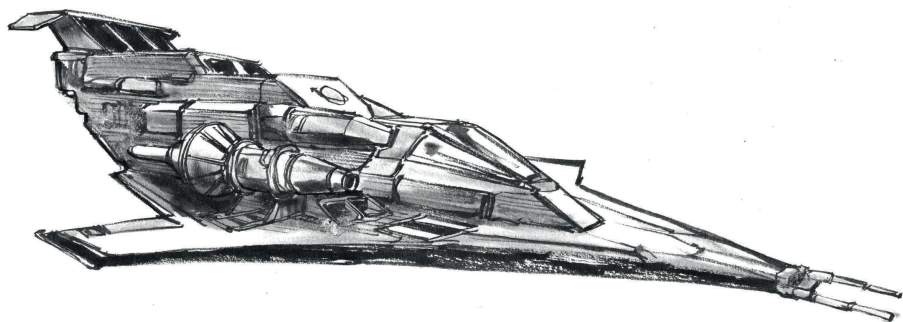


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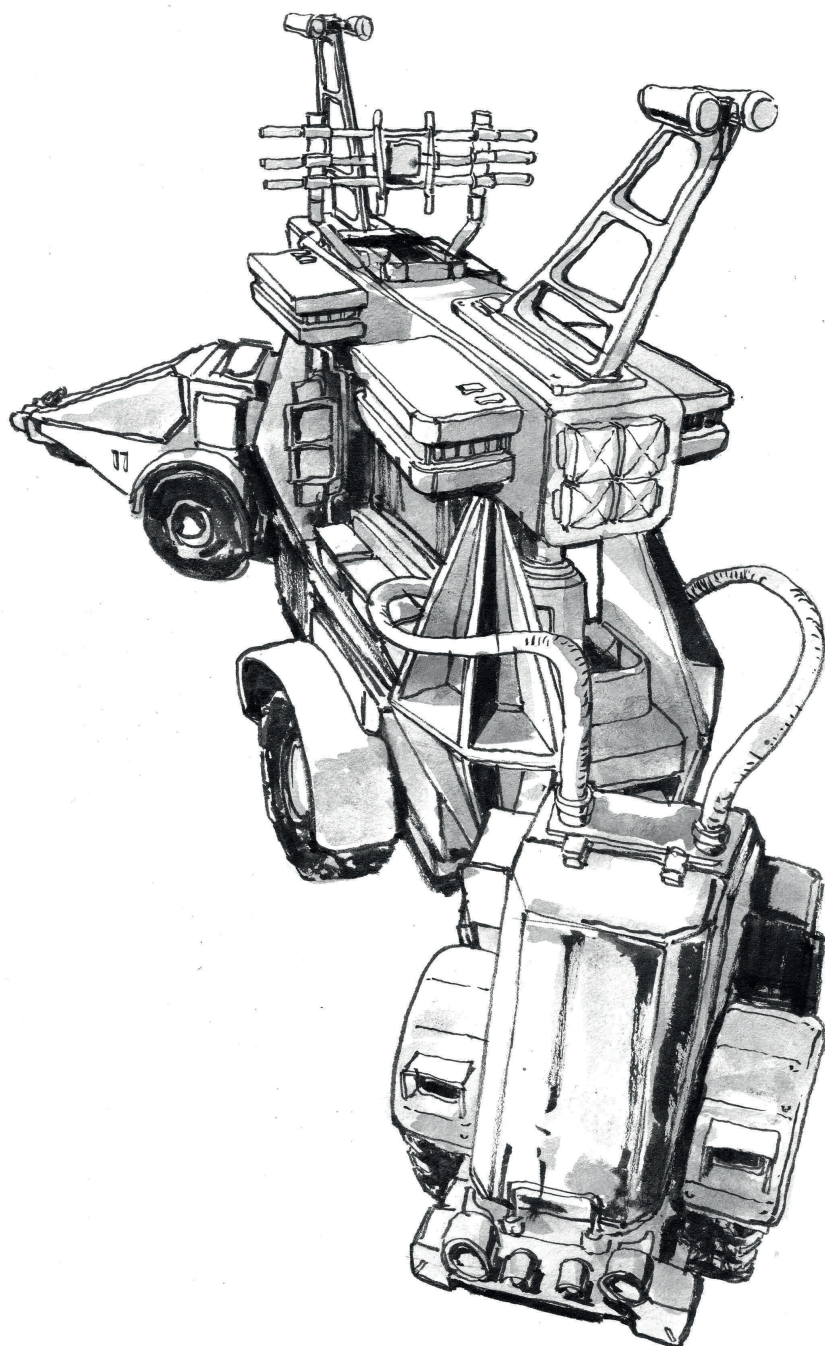




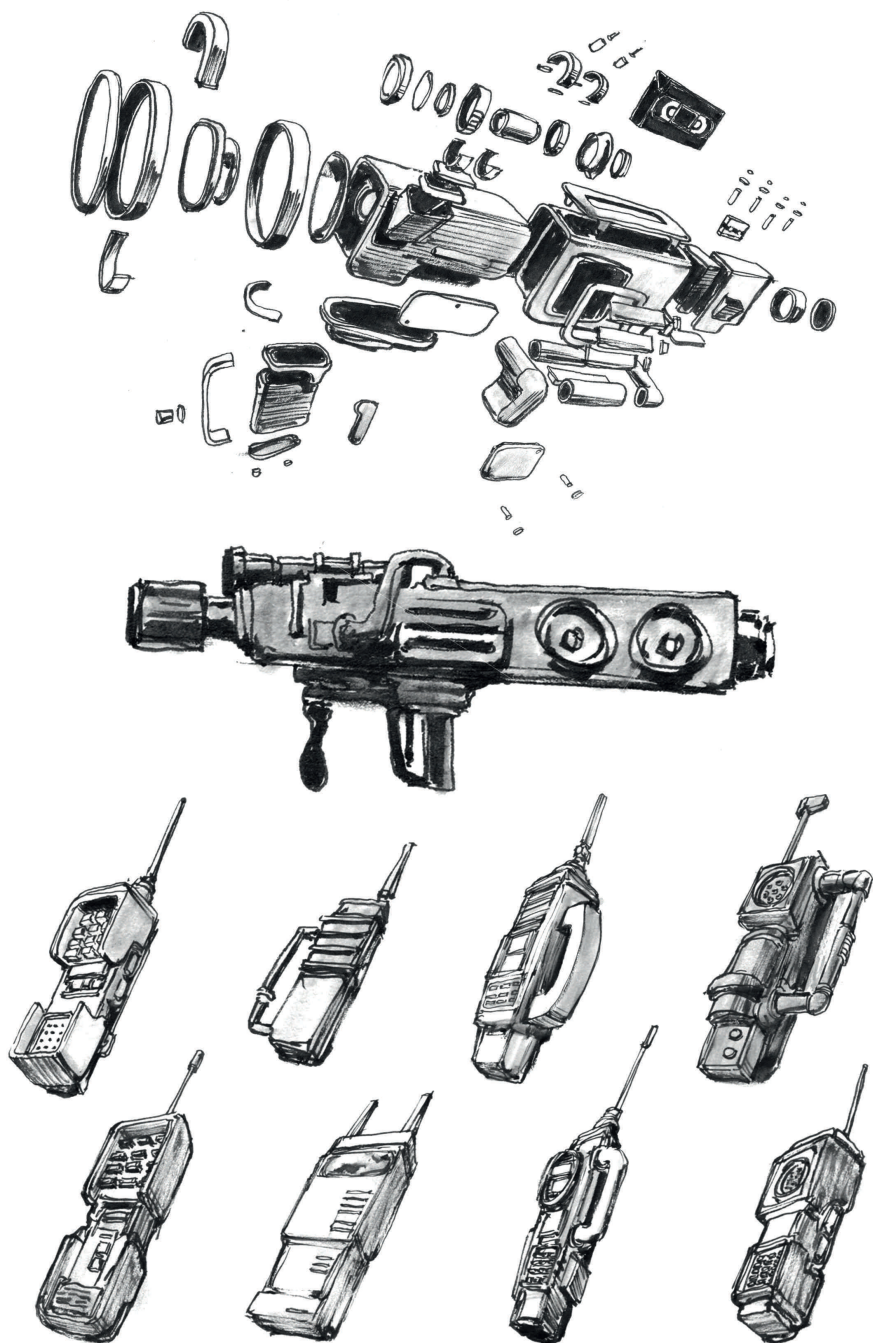
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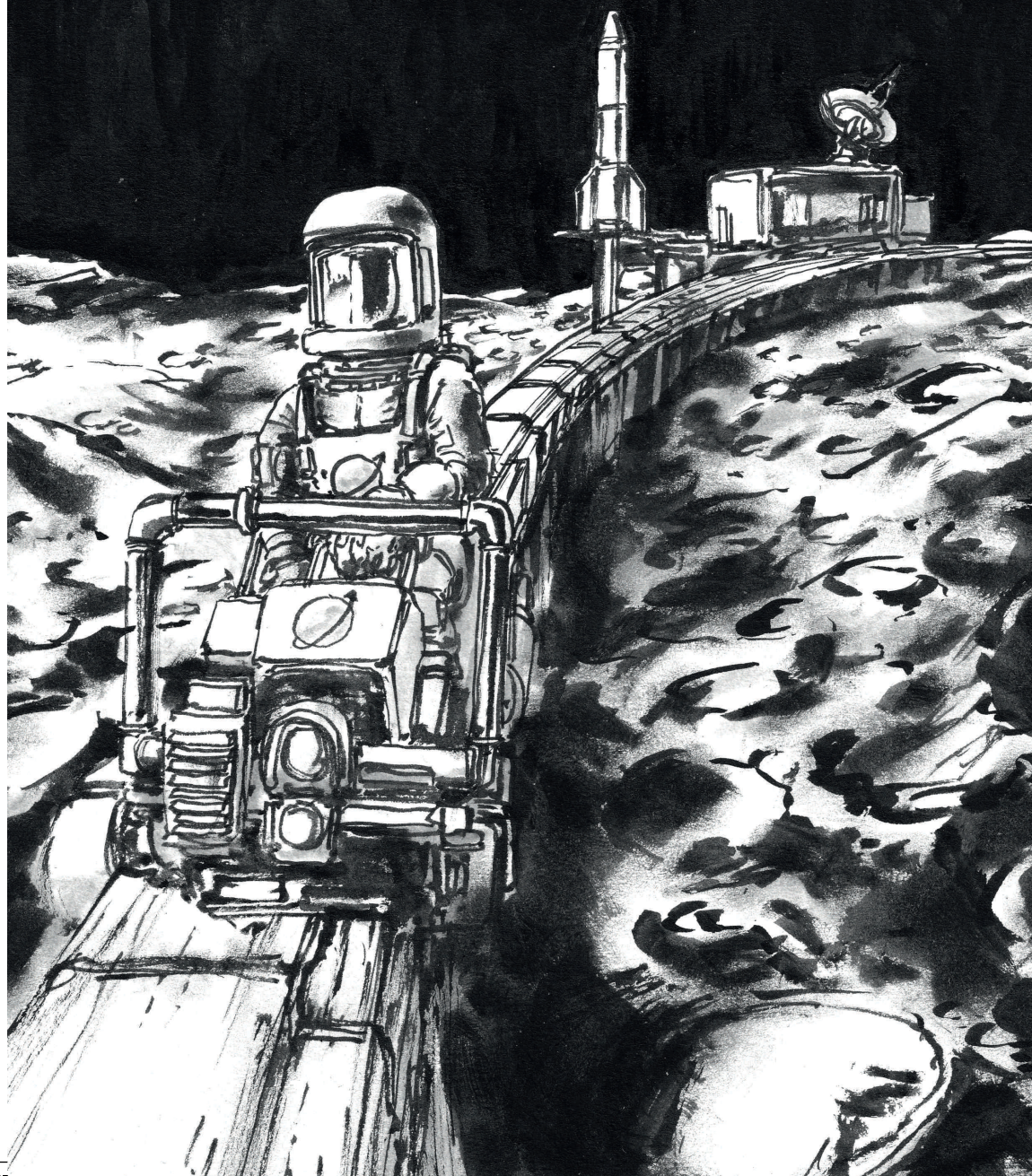


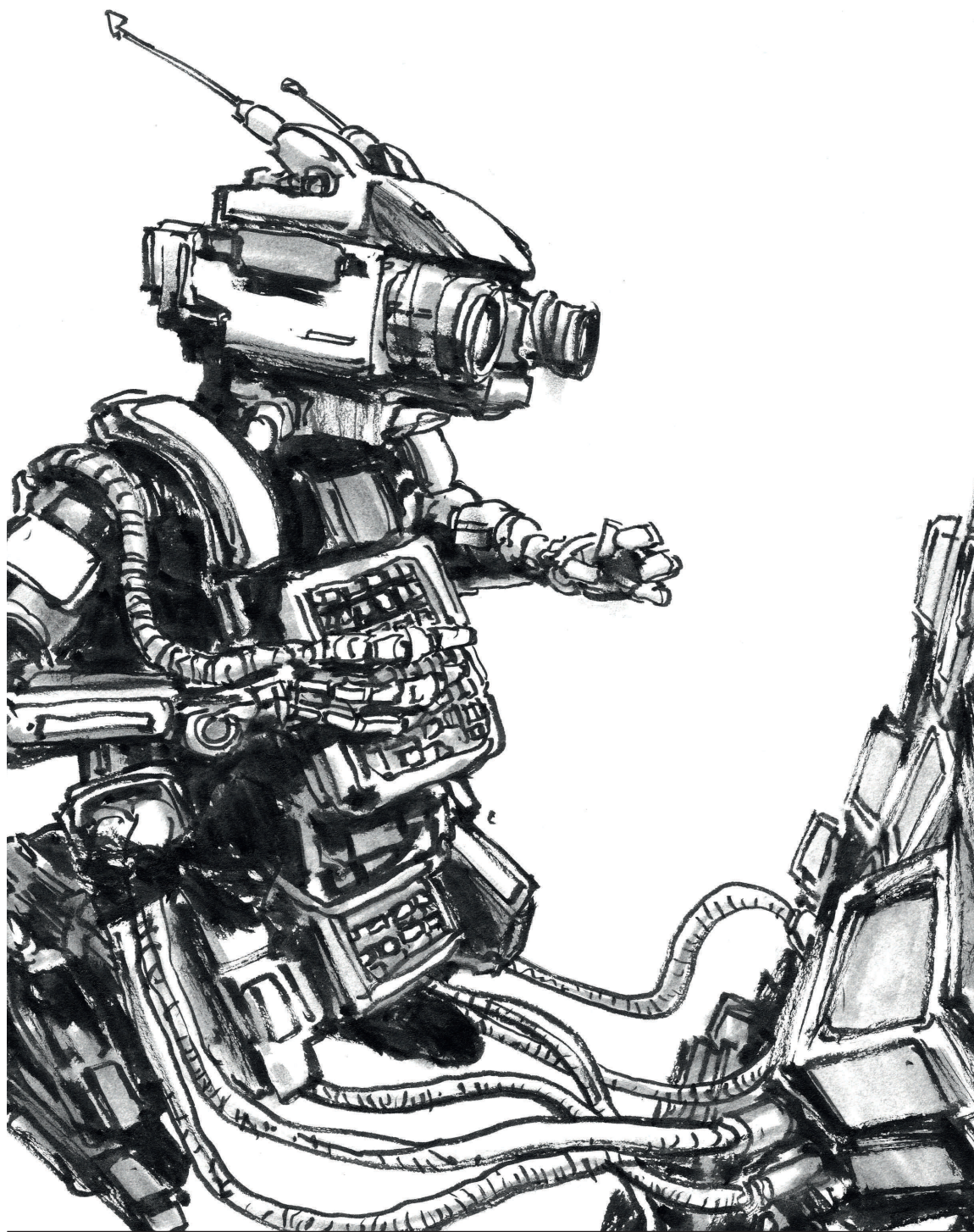
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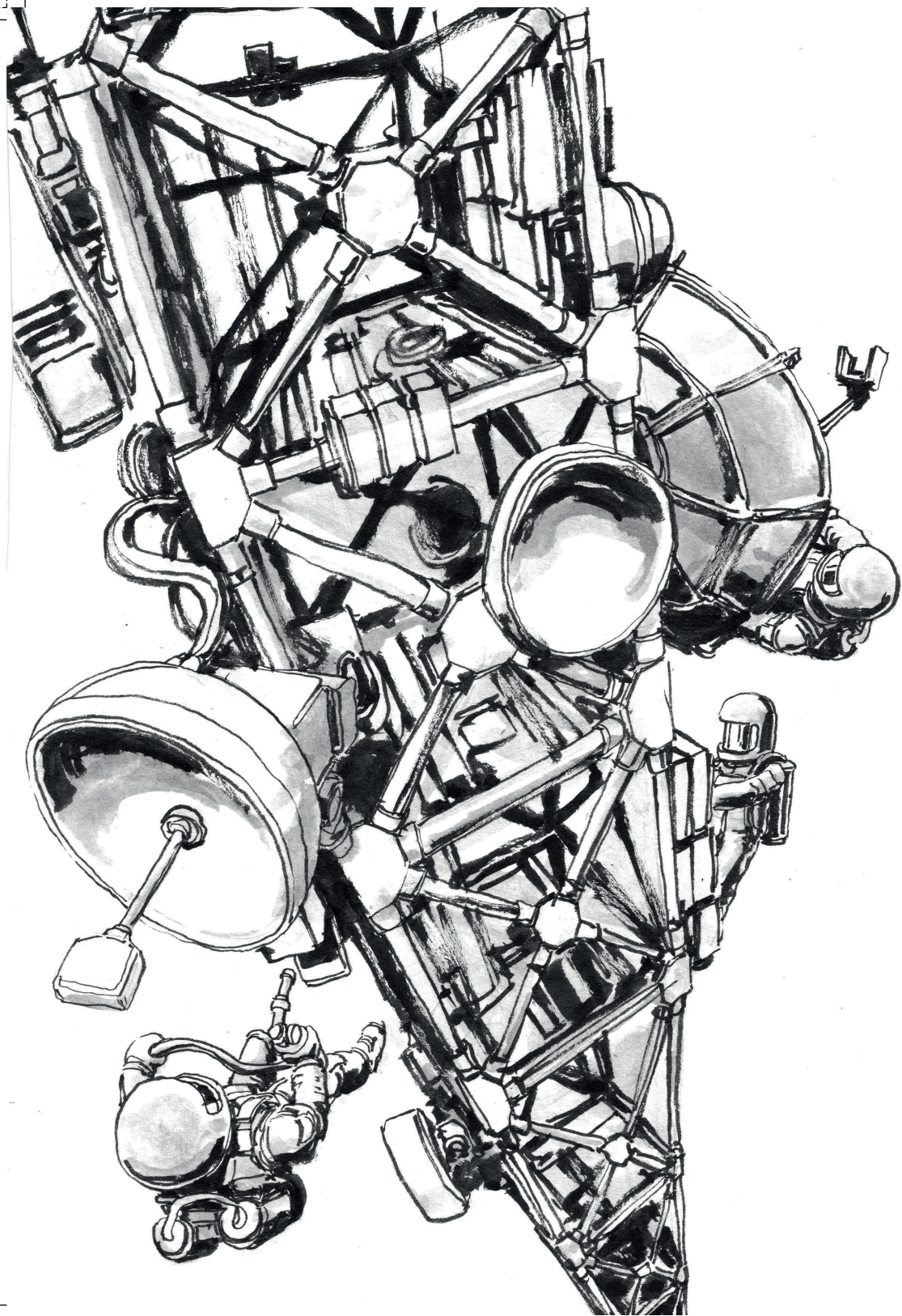
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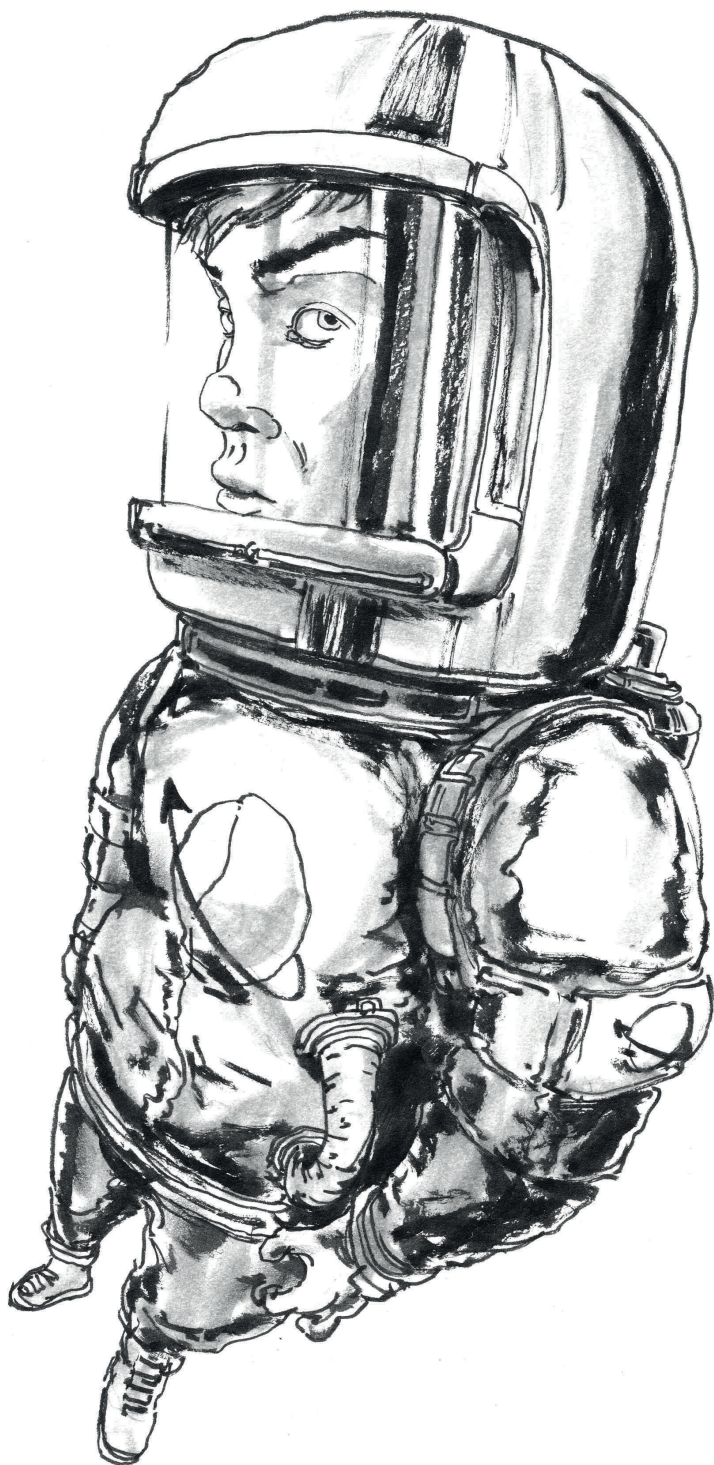




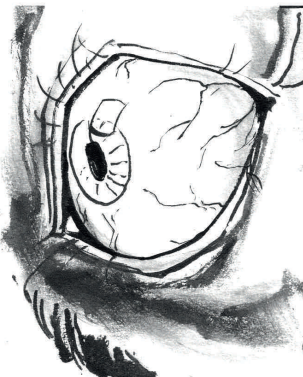
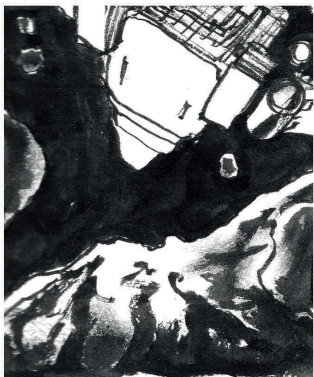
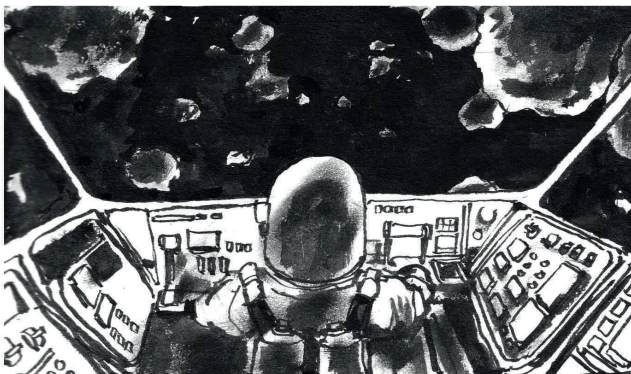
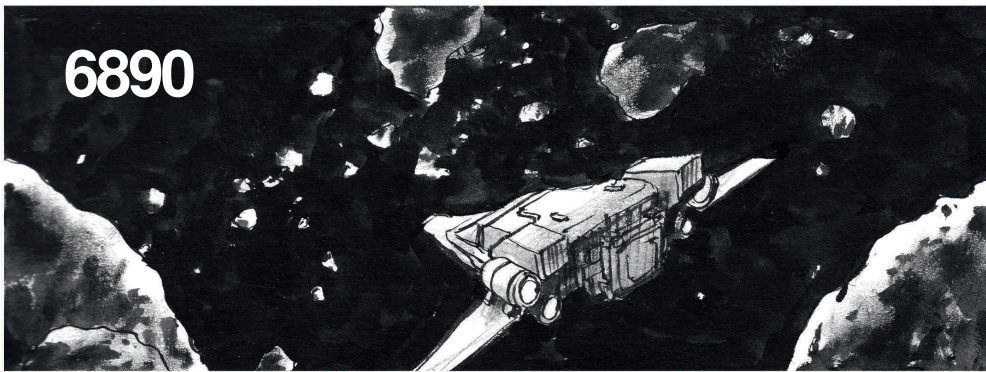


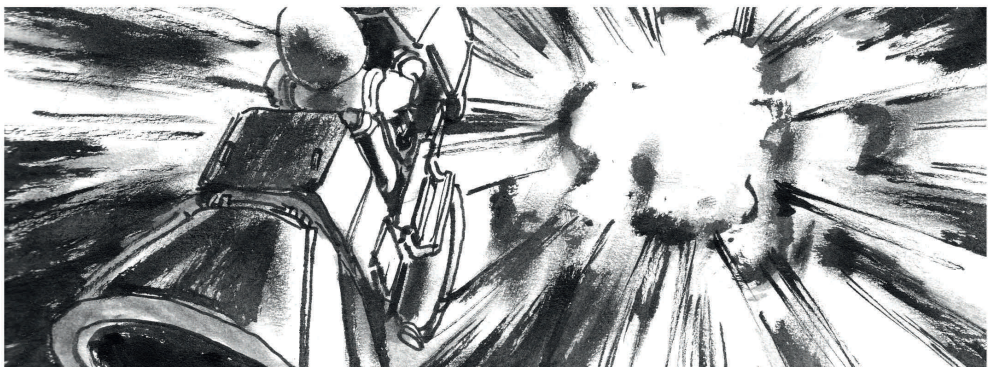
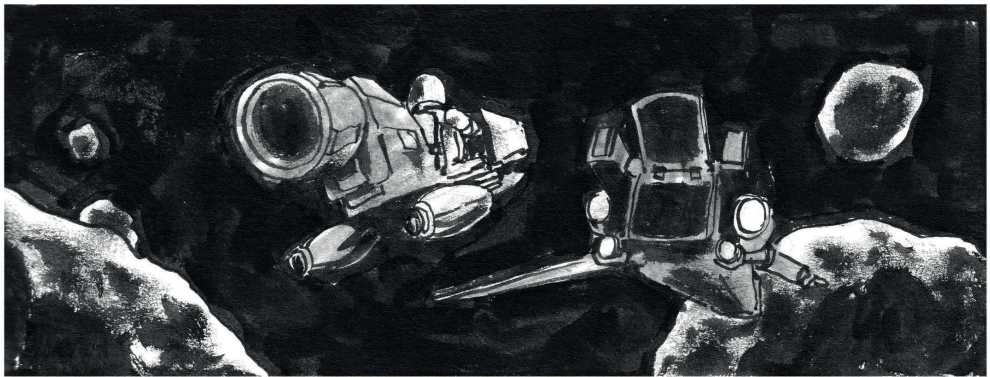
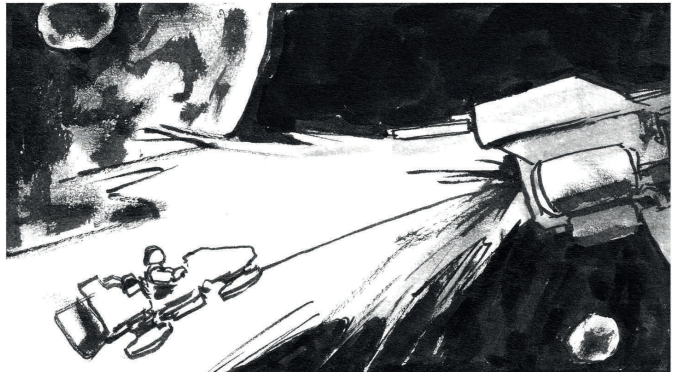
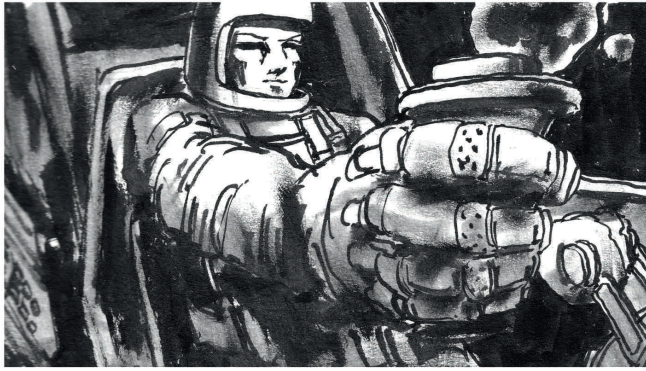
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Content(s) 2

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